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THE BEACH BOYS AUSTRALIAN HISTORY PART 4

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BEACH BOYS AUSTRALIA
MAGAZINE

ISSUE 4

Beach Boys

AUSTRALIA

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ISSUE #4

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ISSUE FOUR CONTAINS:

- 2 OFF THE TOP
- 3 THE BEACH BOYS SAGA
- 5 IT'S ABOUT TIME BEACH BOYS
- 9 ISSUE 3 BEACH BOYS ADDENDA
- 11 DO IT AGAIN WITH CAPITOL
- 12 NEWZ AND MEDIAWATCH
- 15 NEWZ CONTINUES ON ...
- 16 LETTERS
- 17 QUESTIONS & ANSWERS
- 18 TRIVIA CORNER
- 23 BBs WORD
- 24 SOUTH OF THE BORDER
- 25 THE BEACH BOYS AUSTRALIAN
HISTORY PART 4

Well, here we are with ISSUE #4 and as you may have already noticed, we are bigger than ever. Although the size of BBA will fluctuate according to the number of contributions, we will endeavour to deliver a guaranteed 20 page format. Anymore than that and you have a BONUS.

This time, there is a sprinkling of good news for Brian and The Beach Boys together and separately - a record label (or an old one revisited) and current and progressing recording activity. Let's all keep our fingers crossed that all proves fruitfull.

FRONT COVER:

Drawing of The Beach Boys was included on the inner sleeve of the New Zealand pressing of "WILD HONEY".

REAR COVER:

Photo of The Beach Boys taken in Sydney, Australia, March 2, 1978

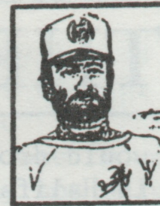
SPECIAL THANKS THIS ISSUE to the following people without whose co-operation BBA #4 would not have been possible:

GARY USHER, LES CHAN, BILL KOUMARELOS, GARY PHILLIPO, DANIEL GRIGERA, KATH BEGLEY

a CALIFORNIA MUSIC production

OFF THE TOP WITH

LAWRENCE "THE PROFESSOR" LAVERY



The trademark of a true musical act (group or solo) is one who does not hesitate to explore musical territory outside of their usual norm. This is regardless of sizable commercial pressures and the stylistic expectations of the masses.

THE BEACH BOYS are, to their credit, THAT true musical act.

Considering that pop music, in essence, is a pretty disposable commodity and the time span allotted to each and every FAD is of only a few years duration, it is all the more remarkable when you consider that The Beach Boys were once a FAD and that over the years have acquired PHENOMENON status. You only achieve it when your career is a generation spanning one.

A quarter century phenomenon compared to a one year fad is virtually a moot point. THE BEACH BOYS offered us twenty five years of mostly quality music that affected our lives.

All in all, it has been a hell of a run - from "Surfin'" in 1961 to "Rock & Roll To The Rescue" in 1986 - and along the way, THE BEACH BOYS became privy to an elite club of music acts who were able to "shift units in an ever-expanding market-based on going scenario". In other words, they have sold a lot of albums and singles. The tally stands at one hundred million plus, second only to The Beatles.

Now that's not a bad track record when their media coverage is minimal compared to the maximum coverage enjoyed by The Rolling Stones and other similar survivors from the sixties and seventies.

Like I said in my first "OFF THE TOP" column in BBA #3, it's a strange business, this thing called THE MUSIC BUSINESS.

In conclusion, I would like to quote Mr. Glen Campbell:

"Good groups stick around and it's unfortunate that there's no quick weeding out process in the music business.

Anybody can cut a hit record, but it takes real talent to stay there. The Beach Boys have that talent, so they're gonna stay there."

Ain't that the truth!



WE GOTCHA BACK
BEACH BOYS

THE BEACH BOYS SAGA

I thought I would drop you a line after my recent meeting with Carl and Bruce at the show in Halifax (Canada) on May 3rd. I was disappointed in BBA #3 because of the attacks on the group for something that is completely out of their control. I asked Bruce about the cancellation and he said that the promoters could not guarantee any monies because of poor ticket sales. The estimate they heard would have put them in the hole several hundred thousand dollars.

I know these articles were written by fans who are disappointed at the group's "no-show" because I can relate to that. However, there might be some new readers who might get the impression of a washed-up act that cares nothing for the fans.

The remark concerning Carl Wilson was also unnecessary. I spent some time with Carl and Gina Martin and found him to be a fine gentleman as was Bruce Johnston who spent some time with me and gave me some info on the group.

What is not realised is that right now, the group is fighting for its life. CBS has dropped them, which leaves the group owing something like \$2,000,000. The label DOES NOT want any new product.

The last album (THE BEACH BOYS) was a minor success, but another money problem for the group. At this moment, The Beach Boys need the support of their fans more than ever and I had a weird feeling as I sat with them backstage that the group are very down. It also showed in the concert itself.

At the time of their proposed Australian Tour, there were also changes in the public relations structure of the group and some of the management was let go. I can't speculate on the reason.

There are two record companies mentioned for the release of new product - M.C.A. and Capitol. Brian and Terry Melcher are hanging out together and writing with a renewed interest. They co-produced the two NEW singles - "Rock & Roll To The Rescue" and an all new "California Dreaming". Bruce also says they have a whole album ready for public consumption, but no record company. Tom Hulett's assistant told me that they would probably wait until year's end to make a move AND here is where I find fault.

Let's face it, The Beach Boys are still guilty of receiving bad advice. I can't see why a record should be held up until the small amount of momentum gained by "Getcha Back" has completely dissipated. When I listened to what he had to say, I almost said what was on my mind!

I waited until I returned home and then contacted Bruce. I wrote him a full letter citing the many missed chances they had experienced. I really and truly think that The Beach Boys are (and I can't say it strong enough) naive! They are not in touch with their careers. I was just so amazed.

I don't profess to have the answers to their problems, but I run a successful business and I know what you must do to make it in a competitive situation. Of course the statement made by a management person there stuck in my mind. "We are going to wait for the right time to release new product". Who determines what is the right time? While they wait around for the right time, the group goes further and further into the oldies stigma.

IT'S ABOUT TIME BEACH BOYS

A CONTINUING SAGA - BILL KOUMARELOS

The "IT'S ABOUT TIME" article by David Grose (BBA #3) was interesting and had many valid points, but I have a few of my own to add.

On touring, it's true that they do have to change a few things:

1. SONG SELECTION - As David said, they do need to change the song line-up. How come they ALWAYS open with "California Girls". It is a GREAT song, but they have a lot of other GREAT songs they could open with.

In the early and mid seventies concerts, I have seen them open with "I Can Hear Music", "Darlin'", "Sail On Sailor" and other songs before. "Do It Again" would be a GREAT opener to warm up the crowd. "Getcha Back" would likely be as good to open with, not to mention other songs.

2. ROTATION OF OLDIES - No doubt about it, The Beach Boys HAVE to do old material, but it doesn't have to be the SAME old material, nor does it have to be ALL old material.

There are SOME tunes we can't live without, but they can rotate the others. For example: drop "Be True To Your School" and add "Wendy" instead; or substitute "Keep An Eye On Summer" for "In My Room".

I think that when you "rotate" the older songs, they will sound fresher in concert.

3. MORE NEWER SONGS - Again, with the rotation of oldies, this keeps it fresh. Many of the fans The Beach Boys have picked up in the early seventies have been alienated, due to the "all oldies" approach of the band. Not to mention the long-time fans who are interested in listening to something new.

4. A CAPELLA - The Beach Boys really have GREAT voices! Why not show them off! I think a section of two or three songs without backing tracks would be nice.

5. INSTRUMENTALS - On the otherhand, we do need a number WITHOUT vocals at well. In the early sixties, Beach Boys albums featured one or two instrumental tracks. How about one of those? I'm not sure if any of you have noticed this, but they call the BB's a "surfing band", but yet they have not scored a HIT with a surf INSTRUMENTAL!

6. ENCORES - "Fun, Fun, Fun" is not really an "encore", but actually an ongoing thing the boys have in their set. How about surprising us once in a while?

7. LESS TOURING - That's right, I think the BB's should tour LESS. The reason?? They've been too burnt out. I think if they cut down on touring, they will be a little fresher.

Let me give you an example of a burned out band - Cheap Trick, during the mid seventies, had a couple of years where they played 300 shows a year. So did The Doobie Brothers. It has taken a toll on the groups - the shows have sounded tired (in Cheap Trick's case), people have constantly been added and deleted from the group (in The Doobies' case), or the creative aspect of the group has gone down (in the case of both groups).

What the BB's need to do is take a rest. I would rather see them do forty shows a year at 100% capacity, than drag through the current 100+ shows at 60%.

Don't forget that they are not superhumans. They get tired and need a rest sometime, too. They have families and friends they want to see, too. They need vacations, but most of all, they have paid their dues to the music industry, in fact, more than the majority of the musicians.

If you look at Bruce Springsteen's "Born In The U.S.A." tour, you will notice that "the Boss" has really been a sharp performer. However, he had taken a long rest and was "up" for the tour. A major hit LP didn't exactly hurt him, either, but even without the album, Springsteen would have delivered the goods in concert.

Why don't the boys take a tip from the Boss. Don't tour for a while. Take time with your families, take a vacation. Don't try to rush songwriting and recording, take some time for that. Part of the BB's problem is they start on something, but can't really get into it, due to conflicts with touring. Concentrate on recording while you're there and don't worry.

8. SURPRISE SHOWS - If the BB's are unsure of how their material is going to go over with people, they should have some shows in smaller places to test it out

The Starship and Blue Oyster Cult have played some "spur-of-the-moment-surprise-shows", to showcase their new material. Both bands have been booked into clubs under assumed names, known only to their hardcore fans. If not sold out, the concert is announced on the radio a few hours before, to encourage people to come.

It has been very successful for both bands and I think that the BB's should try it. They may be pleasantly surprised by the results.

Now, for other aspects of improving the band:

1. RELATIONS WITH THE FAN CLUB - This is a major problem. The relationship with the BB management and the BBFAN should be a lot better. It definitely needs improvement.

I am the rep for Northern California and still have a hard time getting information on time. This has been an embarrassment to me for a long time.

Do they want us to buy their albums and concert tickets or not?? The information flow has not been too consistent. I realise that this is a business and some things need to be kept secret, but the management and label have not been too helpful.

Alice has been doing the best job she can, without ruffling anyone's feathers. We are both in the same boat, as far as the BBFUN members go. We are supposed to be able to answer the BB's fans' questions, but we have to (though not our fault) say "I don't know" way too many times. It is a real embarrassment.

There has been talk about having "preferred" tickets for BBFUN members, but it hasn't really worked. I think, with a fan following like the one the BB's have, it is a NECESSITY! The only people that are going to see the BB's are people like us and those who have (for some reason) never seen them before.

The boys SHOULD pack them in, as they are legends, but they don't. Song selection is the major reason, but having good rapport with the fan club can not be discounted. Rest, a good song selection, and consideration for the hardcore fans is what they need to make the band click.

Incidentally, the BBFUN membership (at least in Northern California) has really been erratic. We have a core of about 25-30 who have been members for five years or more. The remainder of the club totally changes about every six months. People join the club for a year. then don't renew.

I realise that there will be some changes, but it is a lot more than most of the other fan clubs of established artists. The problem is to make the fan feel welcome and be able to pass along the latest information on concerts, records and the like. But it is not happening in the proper manner.

2. PROMOTION - The BB's had a lot of chances of getting good public relations, but they really BLEW it.

With the James Watt episode, they could have rode the wave on all the publicity.

On the most recent album (simply titled THE BEACH BOYS), there is the song, "I Do Love You", which was written by (and features) Stevie Wonder. CBS should have pushed it on the Soul/R&B, as well as jazz stations, as Stevie has a lot of fans and it could have generated some interest.

Can you imagine a BB's tune on the soul charts?? I think that would be great!! The boys have done practically everything else. It may have made it on Adult Contemporary and possibly the lower end of the Top 40, but they blew it!!

There are a lot of other cases where The Beach Boys could have scored some points with someone - be it critics, disc jockeys, press, fans - but they BLEW it. I just hope they don't let it happen again.

3. SPECIAL PROJECTS - I would like to see the BB's grow creatively. There would be a lot of things the BB's could do.

- A. A Brian solo lp (already in progress)
- B. An Al Jardine solo lp. I think Al could make a good acoustic-type effort, in the vein of John Denver/Gordon Lightfoot, etc. Al has the stuff to do a folk/acoustic orientated album, with minimal production.
- C. SMILE release (everybody wants that!!)
- D. SUNFLOWER on CD. Currently, the only BB's album on a compact disc is the new one.
- E. The "surprise" live concerts I already mentioned.
- F. There are a lot of new BB's songs that have not been recorded by the group. Why not see if another artist could do it, if it doesn't fit the context of the album?

4. MISCELLANEOUS and things I forgot ...

- A. Money. I realise that not touring will not bring in too much money, but if the band took the time and got an album that sold five million, wouldn't it be worth it??
- B. When touring, play LESS dates in California, much as I hate to say it. People out here take them for granted. Make the Californians realise what we (they) have.
- C. Show up to a BBFUN convention, for once. I really liked talking to Hal Blaine, Steve Douglas, Scott Matthews, etc. (they are really GREAT people), but an appearance by Carl would be appreciated.

That's about all I can think of for now, but I hope that my (and David Grose's) ideas are taken seriously. Otherwise, it's better that The Beach Boys split up, rather than continue as a mediocre band.

BILL KOUMARELOS, Pleasanton, California
April 1986

CONTINUED ON PAGE 4

Angeles. They did many new recordings in April, so I was told. Billy Hinsche confirmed enough for two albums. Bobby says they have a better show when Brian is not present. This is mainly because he does no practising with the group and kind of has to play it by ear, so to speak. He only shows up when the big bucks are on the line. The boys received \$50,000 for the show I saw, so I guess we never paid enough for the FULL TREATMENT. Bruce did mention that he was disappointed that neither Al nor Brian were present.

THE MASKED REPORTER
(June 1986)

ISSUE 3 BEACH BOYS ADDENDA

Hi again, just finished the third issue of BBA and once more felt moved to write (EDITOR - that's the idea of BBA) with a few observations and snippets of information.

Firstly, concerning the "SMILE" session dates on page 15, I can add significantly to them: I'd love to be able to say it was original research, but honesty compels me to admit I've taken them from the winter 1984 issue of the late, lamented ADD SOME MUSIC, wherein Brad Elliott first revealed them to the world. Here goes:

"GOOD VIBRATIONS" - recorded between May 4, 1966 and about August 1st. It took eighteen sessions.

"HEROES & VILLAINS" - recording BEGAN May 11th, but the other session dates are October 20 and 27; December 13, 19, 22, 27 and 28; January 3, 20 and 27; February 7, 19 and seven other unknown February dates. On January 5, February 27 and 28 and March 1 and 2, sessions were held for "Heroes & Villains Part 2".

"I RAN" - In addition to the stated session, there was another on October 13.

"WIND CHIMES" - The date given was a track-only session. Vocals were added October 6 and December 15. An insert was also added on December 27 and January 9.

"SURF'S UP" - As well as the date given, other sessions were November 8, December 15 and two on January 23. Brian's solo version was laid down either December 3 or 7.

"FIRE" - A second session - for the tag - was held December 5.

"TONES" - As well as the date given, other sessions were March 15, and 31 (retitled "Tune X(Tones)") and April 11 (for "Tones (PART 3)").

"VEGETABLES" - Other sessions were April 5, 6, 7, 10, 11, 12, 13 and 14.

"I LOVE TO SAY DA-DA" - Other sessions were May 17 and 18

"DO YOU LIKE WORMS?" - October 18 and December 21

"CABIN-ESSENCE" - October 3, 11 and December 6 and 27.

"I'M IN GREAT SHAPE" - October 17 and November 29

"CHILD IS FATHER TO THE MAN" - October 7 and 12 and December 2 and 6.

"OLD MASTER PAINTER" - November 14 and 30

"GEORGE FELL ..." - November 7

"TEETER-TOTTER LOVE" - January 25

"ON TOP OF OL' SMOKEY" - April 11

"BARNYARD" - what we call "Barnyard" is most likely the 27th October 1966 session for "Heroes & Villains".

"BEEN WAY TOO LONG" - Sessions later recorded on November 1 and July 25 and 26, 1968.

"RED RUN" - May well have been an early title for "Heroes & Villains."

Concerning the video biography, I can't help but feel it's been getting an increasingly undeserved rough ride of late. Sure, some of the editing is a bit left-field (both audio and film), but consider how much previously unavailable and even unreleased footage there is.

As for the soundtrack, the claim that to a true collector it's virtually worthless is absolute nonsense. Okay, a lot of the cuts are live and many of the studio versions have been remixed. I don't know about anybody else, but I've got concert tapes coming out of my ears and more lps containing "Wouldn't It Be Nice" than is normal for one human being.

So maybe I'm weird, but I WELCOME rough mixes of "Time To Get Alone", "I Can Hear Music" and so on,

As for the soundtrack/visual discrepancies, sure it's annoying, but hard-core fans have had to put up with much worse for several years and the new/casual fan, quite honestly, probably wouldn't notice unless it was pointed out. In other words, so what?

Given the very nature of the band, a definitive result was never going to happen. It is, after all, officially sanctioned, hence no Charles Manson - and remember, the prime (only?) object for the parties concerned was to make some bucks, not cater to our insatiable whinings. Had they consulted the fans all along the line, it would have been about nine hours long, cost something like \$500 to buy and would be in the stores circa 1996! You can have it good or you can have it Tuesday. So it's disjointed, has gaping holes and the FI isn't as HI as the case claims (anyone thought about suing them?), but for the true Beach Boys junkie, there's ample gold in the dross to repay the entry price. That it's not perfect, should surprise no-one. That it exists at all, should amaze us all!

I've had my blow, so I'll leave you now, but I'll look forward to future issues, especially the Honeys/Spring story (how much of my 1982-83 epic from STOMP will get ripped off, I muse?) and the Beach Boys in Argentina - do you know about the slightly odd version of "PET SOUNDS" released over there? No dog tag on "Caroline, No". Strange, no? Keep up the good work and anytime you want an article, just holler, Cheers.

ANDREW G. DOE
Surrey, England
May 1986

EDITORS REPLY

As usual and expected, a further wealth of information from the inimitable pen of A.G.D.. I'm glad BBA has stirred the kind of discussion that is now taking place. We need opinions and views, no matter how ANTI or PRO Beach Boys. However, it should be CONSTRUCTIVE, otherwise it is pointless.

Yes, the HONEYS-SPRING story is in the works and IN FACT, the story of SPRING was first covered in ISSUE #50 of CALIFORNIA MUSIC back in March 1981! As for the musing about "ripping off" someone else's material, I have no comment. However an excerpt from the forthcoming book, THE CALIFORNIA SOUND - An Insider's Story (The Musical Biography of Gary Lee Usher) offers as good a comment as any:

"I don't think Brian ever regretted giving "Surf City away because he liked the idea of having a hit with someone else. His point of view was "there's always more where that came from". It was like going to a well and getting more water. Brian always viewed it that way ... "Hey, we'll do another one" or "Who cares?". BUT a person who was living from hit to hit and getting their ideas from somewhere else, would have clung to his own creative energy because it could not be replaced that easily."

GARY USHER (APRIL, 1981)

DO IT AGAIN WITH



Well, it's The Beach Boys 25th Anniversary this year and just like the 20th, the fans will be disappointed.

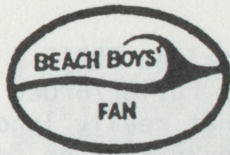
* First comes the news that C.B.S. has finally dropped the group, which isn't surprising when one considers the amount of promotion the company gave the Beach Boys' last album. No wonder the darn thing flopped! Records just don't sell without being properly promoted. However, what I can't understand is why the hell they've resigned with Capitol Records, their arch enemy for the past fifteen years.

Capitol has successfully sabotaged the Beach Boys new material since the group left them after a very big legal battle. Whenever the Beach Boys have released a new album (regardless whether they were on W.E.A. and C.B.S.), Capitol has released a "BEST OF" or "GREATEST HITS" album and promoted it extremely well. The end result has been that Capitol's re-issues have always (at least on most occasions) outsold the new offerings. Therefore, I suppose the assumption, "if you can't beat 'em, join 'em" holds considerable water as far as The Beach Boys are concerned.

* Right now would be an excellent time for the Beach Boys to release a new double album to celebrate their 25th year in the business and apparently, that's exactly what they're going to do, BUT hold your breath. Capitol, in their great wisdom, are going to put two, yes TWO new Beach Boys' songs on it - WOW!!

AND to rub salt into the wound, one of these TWO new songs - "California Dreaming" - was previously released in 1983! Well, it seems like Capitol are up to their old tricks and I wonder if they ARE going to promote the Beach Boys as the #1 SURFING BAND OF THE EIGHTIES. Who knows, anything can happen with those guys in charge.

DAVID GROSE, AUSTRALIA
(JUNE 1986)



NEWZ & MEDIAWATCH

NOTE: It was the 4th November 1985, not the 14th, when I spoke with Mr. Peter Bennet from C.B.S. (AUSTRALIA) - N.S.W. Promotions Manager (REFER BBA #2 PAGE 11)

As with Radio Station 2CH, no luck on that little venture. (REFER BBA #1 PAGE 10)

The management at CHANNEL 7 (TV Sydney) must be psychic. Does the title suggest something to you? It should when the movie is ironically called ALMOST SUMMER. Screened on November 25, 1985, it was some prelude to a Clayton's Summer it turned out to be.

DECEMBER 1985

- * 1st: The Premier of The Beach Boys' AN AMERICAN BAND feature film at the Roxy theatre in Parramatta, Sydney.
- * 1st: The movie SHAMPOO was screened on CHANNEL 9 (TV Sydney). "Wouldn't It Be Nice" was used in the soundtrack.
- * 24th: On Page 16 of The Daily Mirror (Sydney), there was a feature called The Great Quizz. Question eleven was:
Q: WHICH BEACH BOYS' SONG WAS ALSO RECORDED BY NEIL YOUNG?
A: "Let's Go Away For Awhile"
The answer was not quite right because Neil Young DID NOT RECORD IT. The tune was simply included on his JOURNEY THROUGH THE PAST album (1973) as performed by The Beach Boys!

JANUARY 1986

- * 2nd: THE HISTORY OF AUSTRALIAN SURFING began its limited season at HOYTS' Cinema (Sydney). The film was produced/made by world famous surfer, Nat Young. A cursory mention of The Beach Boys was made. In addition, the fact that our Managing Editor, Stephen McParland, was involved in compiling the soundtrack (made up of past and present music that has affected surfers) made it more worthwhile to see than its competitor, ASIAN PARADISE. I guess I'm biased!
- * 4th/: As part of Radio Station 2UW's SOLID GOLD SUMMER, they featured The Beach Boys over the weekend under the platitute, THE BEACH BOYS FEATURE WEEKEND.
- * 5th: CHANNEL 7 featured the movie, BIKINI BEACH (1964) at noon. The surf band, The Pyramids were guest stars!
- * 7th: Radio Station 2WS aired "Good Vibrations". Dj's comments: "and that was by the legendary Beach Boys".
- * 10th: Radio Station 2SER-FM's "ON THE BEACH" Special can be forgotten about. I was misinformed (REFER TO BBA #2 PAGE 11). It turned out to be a highbrow and eclectic program although I do believe they snuck in: Jan & Dean's "Surf City"; BBs' "Wouldn't It Be Nice"; The Sunrays' "I Live For The Sun" and a Delltones' tune.
- * MID: I was on the phone to ex-Beach Boy, Ricky Fataar. I have secured a future (written) interview for inclusion in the OCTOBER '86 issue of BBA (hopefully).

- * 17th: On CHANNEL 10, a movie was screened and it was called EDDIE & THE CRUISERS. Partly based on the Jim Morrison/Bobby Fuller/Bruce Springsteen persona, it's the musical content that really lends itself more to the Brian Wilson School of Music. The soundtrack on record and cassette features on Side 2 towards the end, a 10-15 second likeness to the actual "FIRE" track! and would you know it, the last track is called "Season In Hell (Fire Suite)".
- * 25th: (REFER BBA #2 PAGE 11). I can say it was AIRED on the date mentioned. 2SER-FM management gave us an extra hour. This Beach Boys' Special (10pm-2am) was co-hosted by Jeff Smith, another BBA member. A final mention to Russ Grasen ... thanks mate for giving me the chance to do and to participate with the two BEACH BOYS' SPECIALS.
- * 31st: Kevin Jacobsen's office issues a statement concerning the Tour postponement. The fact that the group will be coming out in February 1987 as part of the America's Cup festivities is mentioned. WE WON'T HOLD OUR BREATH!

FEBRUARY

- * 8th: The Sydney Morning Herald on page 48 had an article written by Glenn A. Baker called, FUN, FUN, FUN IN THE HALL OF SHAME. His essay on the group's 25 years together and what lies beneath their wholesome image would sink the likes of The Sex Pistols. They are fashion trendies in comparison!!

Also, disc jockey on 2WS commented after a BB tune "1224 2WS and not this year for a tour, but maybe '87, the year of the America's Cup. They reckon the Beach Boys might just come out and see if the bookings are better then!"
- * 11th: CHANNEL 2 television program AUTO-MANIA. This episode is on the role of the car as inspiration to artists, writers, film-makers and musicians. Musical background had re-recordings of "Good Vibrations" and "I Get Around". A mention also of surfboards on car racks and the role of the car on the beach proves that the MYTH is still viable.
- * 14th: Radio Station 2UW played three straight summer tunes - a doo-wop version of "Summertime", "Surf City" by Jan & Dean and "I Live For The Sun" by The Sunrays.
- * 15th: CHANNEL 10 television program YOUNG TALENT TIME. They did "Surfin' U.S.A.". In anticipation of upcoming BBs' gig two days later! More like the Young Talent Team gave us "Surfin' U.S.A." while The Beach Boys surfed "The Other Way".

MAGNUM episode following featured re-recordings of "Dead Man's Pipeline" and "Surfer Girl" as background music. All recorded and produced by Mike "School's Out" Post.
- * 17th: A DATE TO REMEMBER.
In place of the BBs non-appearance at the Sydney Entertainment Centre, Vestron Video as planned, released the An American Band video commercially. What a shame because it was to be a simultaneous event. During the day, 2DAY-FM chimed in with "Good Vibrations"
- * 23rd: CHANNEL 10 late night TV show "ENTERTAINMENT THIS WEEK" mentioned the BBs as never winning The Grammy in this, the lead up to the Grammys.

MARCH

- * A weekly music publication called JUKE (ISSUE 568, March 15, 1986) ran a review on BBA. Featured on Page 20 in the NOW COLUMN, it was a very positive summation of what we are all about. One feels vindicated. We must be doing something right. SPECIAL THANKS to BBA'er, Dave James.
- * 21st: CHANNEL 9 Movie at 8:30pm - AMERICAN GRAFFITI (1973). Set in California 1962, the film features various bits and pieces of BBs music
- * 22nd: CHANNEL 7 television series SIMON & SIMON, had an episode titled, WHO KILLED THE SIXTIES. The episode borrows heavily on the BBs myth. A re-recording of "Good Vibrations" is heard.

APRIL

- * 6th: BEACH BOYS PARTY NIGHT held at Annabelle's disco!
- * 16th: CHANNEL 7 - AMERICAN BANDSTAND'S 33 1/3 ANNIVERSARY. Simulcast with 2DAY-FM. Dick Clark on duos, he talks to Dean Torrence of J&D and mentions to them, "They've been around longer than most anyone" A snippet of "Baby Talk" is played.
- * 18th: CHANNEL 9 - TV WEEK'S LOGIE AWARDS SPECIAL (8:30-11:00) "Good Vibrations" played in the background!
- * 19th: Yours truly, Lawrence "The Professor" Lavery, alias THE TRUCK DRIVER was on SOUNDS - a three hour rock show (9am to 12pm) on CHANNEL 7 (Sydney TV). It was a mechanical surfboard riding contest. I came third in the competition. I wore the BBs '85 Tour cap and '85 jersey. I was showing off my colours so to speak!

MAY

- * 10th: Issue of JUKE magazine (#576). The caption reads "DROWNING CASE". Dennis Wilson's widow succeeded in court to get financial as Dennis never left her anything.
- * 17th: Issue of JUKE magazine (#577). In the top of the PULSE COLUMN, the caption reads, "Beach Boys turn 25".

We now come up to June and the news in a nut shell will be in point form:

- * On June 7th, the giant CBS TV network (US) screened a two hour BBs Special (1:30-3:30pm) that was titled "Bring On Summer, Bring On The Beach Boys". Basically, it was the coverage of their July 4th 1985 gig.
- * On June 13th, a new BBs single was released in the US. Titled, "Rock & Roll To The Rescue", it's been lifted off their Special Silver Anniversary double lp which sees release on June 27th. Written by Mike Love and Terry Melcher, the new song features Brian on lead vocals. The flipside is "Good Vibrations" - the LIVE IN LONDON version. "California Dreaming" is the other special track on the double lp, released by Capitol in association with SUNKIST!

Also, the new single will have a video to accompany it. In concert, the group is real tight these days and would you believe it, they have snuck "California Dreaming" and "Hey Little Cobra" into their set!

To complete the news for June, courtesy of Alice and Les Chan, a mention of Brian Wilson to the effect that he has now stockpiled 68 tunes for his solo album. Further insight into Brian's activities will be found elsewhere in this issue.

JUNE

- * 18th: In the ASK ITA column of The Sun newspaper (Sydney), Ita replied to a reader's request for BBs fan mail addresses. C/o E.M.I. Records was given. E.M.I. forward all Beach Boys' enquiries directly to BBA!
- * 20th: I sent the Daily Mirror (Sydney) a packet of relevant information to be used in THE WAY THEY WERE COLUMN. I thank Gregory Hill for remembering Brian Wilson's birthday and for using my info. However, the photo they used was not Brian BUT dennis.

That's it for this ISSUE. Next issue a new format will be tried, with not as much emphasis placed on the trivial.

P.S. The Beach Boys are scheduled to perform at either:

- * THE STATUE OF LIBERTY - which celebrates its 100th Anniversary, or
- * FARM AID 2, next month on July 4th.

LAWRENCE LAVERY,
(June, 1986)



NEWZ CONTINUES ON.....

The most encouraging news of late has been the return of the BRIAN WILSON-GARY USHER partnership.

While the Beach Boys have been out touring, Brian and Gary have been busy recording new songs for Brian's eventual SOLO album. So far, two new songs have been recorded, "I'm Broke" and "Christine". Tom Kelly (who wrote "Like A Virgin" for Madonna) and Bill Champlin (from CHICAGO) have been adding backing vocals to these new productions. Usher is producing although Dr. Landy is assuming executive producer duties (as far as he is concerned anyway). Tom Kelly has also worked with Carl Wilson and early last year wrote and demoed "Down By The Pier", an exceptionally good track (even in demo form - with Carl on lead), surpassing the majority of material on the Beach Boys last CBS lp.

As far as Brian's new efforts are concerned, reports indicate he is getting it together fairly well - taking each day as it comes. He is accompanied to the sessions (held at Usher's own "House Of Usher" studio) by a "minder", but still is allowed total freedom while recording. MORE NEWS TO FOLLOW.

THE HONEYS have just released a new album - "JUST LIKE HEAVEN". It comprises songs recorded during the seventies that did not find release. Five of the nine tracks are produced by Brian.

The album is a limited pressing (on pink vinyl) and NOT a bootleg. Track lineup is:

SIDE ONE: She's Just Out To Get Ya; Romeo & Juliet; It's Like Heaven; Don't Be Cruel; Do Ya.

SIDE TWO: Slip On Through; Sweet Sunday Kinda Love; Snowflakes; Had To Phone Ya.

The album is a MUST for any serious Beach Boys' or Honeys' fan. Unfortunately, the cover photo does not do the girls justice. Take it from me, they are MUCH nicer!

NEWS HAS ALSO FILTERED THROUGH THAT THERE ARE PLANS UNDERWAY FOR A FILM ON BRIAN WILSON. DR. LANDY HAS APPARENTLY GIVEN HIS OK AND THE MATERIAL BRIAN AND USHER ARE WORKING ON MAY FIND ITS WAY INTO THE FILM.

WELL, BY NOW, MOST OF YOU WILL KNOW THAT THE BEACH BOYS HAVE RESIGNED WITH CAPITOL RECORDS. E.M.I. (AUSTRALIA) HAVE INFORMED BBA THAT A "NEW" ALBUM WILL BE ISSUED SOMETIME TOWARDS THE END OF AUGUST. IT WILL BE A DOUBLE LP TITLED - "MADE IN THE U.S.A."

- SIDE 1: Surfin' Safari; 409; Surfin' U.S.A.; Be True To Your School; Surfer Girl; Dance, Dance, Dance
SIDE 2: Fun, Fun, Fun; I Get Around; Help Me Rhonda; Don't Worry Baby; California Girls; When I Grow Up; Barbara Ann.
SIDE 3: Good Vibrations; Heroes & Villains; Wouldn't It Be Nice; Sloop John B; God Only Knows; Caroline No.
SIDE 4: Do It Again; Rock & Roll Music; Come Go With Me; Getcha Back; Rock & Roll To The Rescue; California Dreaming.

Currently, around Sydney and close neighbouring cities, there is a band called THE BLEACH BOYS - yes they are a Beach Boys' clone band (of sorts). A story on the group will be featured in BBA #5.

A new English band called EXHIBIT B has recently released a single dealing with the "SMILE" album. More details next issue.

RUMOUR HAS IT THAT CARL WILL BE LEAVING THE GROUP AT THE END OF THE YEAR. LET'S HOPE THE RESIGNING WITH CAPITOL WILL CHANGE HIS MIND. WITH HIM GONE AND BRIAN NO LONGER REALLY INTERESTED IN THE GROUP, THE BEACH BOYS 1987 WILL JUST BE MIKE, BRUCE, AL, ED CARTER AND VARIOUS FILLER MUSICIANS. LET'S HOPE NOT!!



LETTERS

ADDRESS ALL CORRESPONDENCE TO:
P.O. BOX 106, NORTH STRATHFIELD, 2137

DEAR BBA,

AS REQUESTED IN ISSUE #2, BELOW ARE LISTED THE TRACKS ON "THE BEACH BOYS" IN MY ORDER OF PREFERENCE:

- (1) Where I Belong (2) She Believes In Love Again (3) It's Getting Late
(4) Passing Friend (5) It's Just A Matter Of Time (6) Male Ego
(7) I Do Love You (8) Getcha Back (9) California Calling
(10) Crack At Your Love (11) I'm So Lonely (12) Maybe I Don't Know

JIM BURKE, Seaton, S.A. (AUSTRALIA)

DEAR BBA,

The magazine's EXCELLENT, but I have one question. Is Mike Love - animal, vegetable or mineral?

PRESIDENT OF THE-WE-LOVE-MIKE LOVE (LIKE-A-HOLE-IN-THE-HEAD) CLUB,

(No name or address supplied - Australia)

[EDITOR'S REPLY: We've been trying to find that out for years!]

DEAR BBA,

I have been a Beach Boys' fan for four years and love them with my heart and soul. I just received my first issue of BEACH BOYS AUSTRALIA and I was absolutely appalled by it.

I can not believe how you cut The Beach Boys down by saying there was no future ahead for them and that they have dug their own graves in the last six months.

I was absolutely disgusted at how anti-Beach Boys the magazine was. I certainly hope there is an improvement in the next issue or I can guarantee that you'll never get my \$12 again!

JENNIFER DURFY, New York, U.S.A.

[EDITOR'S REPLY? Well, what can I say.]

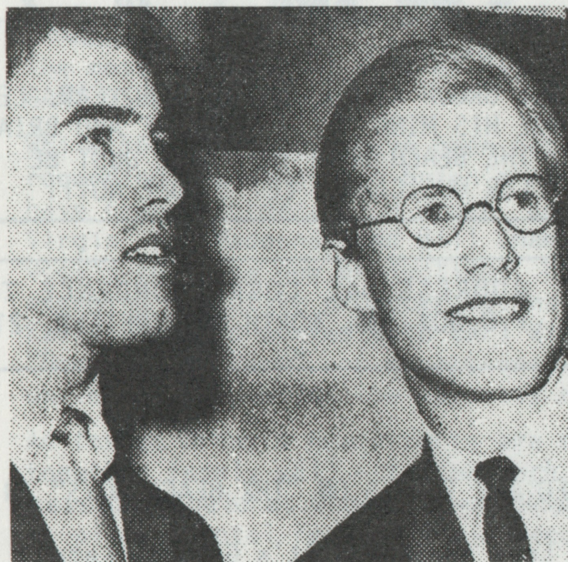


QUESTIONS & ANSWERS

ADDRESS ALL CORRESPONDENCE TO: P.O. BOX 106 NORTH STRATHFIELD 2137

DEAR BBA,

I KNOW THAT BRIAN GAVE JAN & DEAN "SURF CITY" TO RECORD? BUT DID HE GIVE THEM ANY OTHER SONGS? IF SO? COULD YOU SUPPLY ME WITH A LIST?



Raymond Johnson, CA., U.S.A.

Brian Wilson certainly did provide JAN & DEAN with further material, although most of his contributions were in association with Jan Berry, who was also an excellent songwriter/producer himself.

Brian and Jan began writing together mainly as a result of Brian writing with KFWB disc jockey, Roger Christian, who was introduced to Brian by Gary Usher. Roger was writing with Jan at the time and since Jan was impressed by the material Brian and Roger were writing, he slowly edged his way into the partnership. Eventually, more songs were written by Roger-Brian-Jan than just Brian-Jan.

Murry Wilson was very anti-Jan Berry and tried his hardest to curtail any further collaborations. As a result Jan and Brian stopped working together.

At the same time Brian gave Jan "Surf City", he also gave Jan a half finished tune called "Gonna Hustle You". This eventually became "The New Girl In School".

Other Wilson-Berry collaborations include "Drag City", "Dead Man's Curve", "The New Girl In School", "Gonna Hustle You", "Sidewalk Surfin'", "Move Out Little Mustang", "Ride The Wild Surf", "She's My Summer Girl" and "Surfin' Wild".

Although not listed on the label, Jan & Dean's "Schlock Rod Part 2" reputedly also has input from Brian. A list of songs from Screen Gems (Jan's publishing company) lists the song with Brian's name as well as Dean's, Jan's and Roger's.



TRIVIA CORNER

DAVID JAMES

TRIVIA CORNER has expanded this issue into a BEACH BOYS book of lists - sort of, starting off with a WORST OF selection.

Before I begin, just let me say that in my opinion, biased as it is, "THE BEACH BOYS ARE THE BEST VOCAL ROCK GROUP IN THE WORLD OVER THE LAST TWENTY FIVE YEARS".

Each of their twenty six original albums released have included many gems of euphorious harmonic delights which make each album a must for the true rock collector. Their sound is unique in rock, they have set many trends in their use of harmony, production and style. Never afraid to try something new, each release always offered something just a little bit different.

Bearing all this in mind, even the mighty can falter.

Musically, Brian Wilson is brilliant, but lyrically his best work has been with the help of others such as Mike Love, Gary Usher, Roger Christian, Van Dyke Parks and on "PET SOUNDS", Tony Asher.

WORST OF is a harsh description and everyone has their own interpretations of what is worst to them. Therefore, this makes the job of compiling an "album" of worst tracks such a challenge.

For obvious reasons, I have left off the pre-Capitol tracks because they have a reason to be "bad", due to poor recording facilities and lack of experience. Most of the tracks listed are for lyrical reasons, but occasionally their experiments in musical changes have resulted in mixed results.

When I first began this project, I thought it would be easy, that is, if you can remain objective enough. Unfortunately, in my twisted psyche I have a perverse liking for songs that are different, sick, dumb or just plain bad - deliberately OR unintentionally.

So to prepare this WORST OF album, I have finally come to terms with the Lord ... God forgive me!

THE BEST OF THE WORST OF THE BEACH BOYS

SIDE ONE

1: TEN LITTLE INDIANS (from SURFIN' SAFARI - 1962)

It's not that it's a bad track - in fact musically it rocks as good as anything off the "SURFIN' SAFARI" lp, BUT it's included here for lyrical reasons. How a song about indians fits smoothly onto a surfing album is anybody's guess. Worst still, Capitol Records thinking that surfing music was a passing fad, released this as their second single. The long lost gem (recently unearthed on the U.S. RARITIES lp) "Land Ahoy", would have fitted the album perfectly. "Ten Little Indians" flopped as a single and is now a real collector's item, especially when accompanied with picture sleeve.

2: FARMER'S DAUGHTER (from SURFIN' U.S.A. - 1963)

Again, the song is great melody-wise, but lyrically, it just doesn't fit a surf album in my opinion - Farmers' daughters and surf and hot rods just don't mix. Still it has become a standard in some circles inspite of itself. Even Fleetwood Mac recorded it (and issued it as a single in 1980). Good Grief!

3: CASSIUS LOVE Vs SONNY WILSON (from SHUT DOWN VOLUME 2 - 1964)

"It really moves" reads the title on the back cover of "SHUT DOWN VOLUME 2" although "It's really dumb" is more appropriate! The album itself was a transition from the simpler arrangements to the more complex sounds of "Fun, Fun, Fun", "Don't Worry Baby" and "The Warmth Of The Sun" etc. However, I guess Brian had a deadline to make and so padded out the album with obvious filler material. Placing "Cassius Love ..." the fifth track on side one should have given you a clue on what was to follow on side two, where three out of the six tracks are fillers.

4: SHUT DOWN PART 2 (from SHUT DOWN VOLUME 2 - 1964)

The title promises a classic and all you get is a lame instrumental for your trouble. "Road To Nowhere" would have been more appropriate.

5: LOUIE, LOUIE (from SHUT DOWN VOLUME 2 - 1964)

"SHUT DOWN VOLUME 2" was an important transition album for The Beach Boys because by 1964, Brian could see he had to move with the times if the "boys" were to keep on top. Surf and hot-rod music was on the way out, replaced by the "British Invasion", spearheaded by The Beatles. Therefore, Brian HAD to mature musically, yet still remain "hip". To his credit, the album worked, but doing "Louie, Louie" was a game move!

The merits of this song is a story in itself (which I won't go into here). It holds the dubious honour of being such a cult classic, that no band who performed it (and there were plenty) could possibly damage it. The countless array of artists who recorded it at least kept it bold and gutsy, that is until Brian and the boys finally showed us how terrible the song could actually be. They nearly "buried" a myth with "Louie, Louie" goes surfin'.

6: OUR FAVORITE RECORDING SESSIONS (from ALL SUMMER LONG - 1964)

Unlike "Cassius Love ...", this track actually worked in what it set out to achieve. In fact, I love it! But objectively, it must be included here for no other reason expect to give you a break from the instrumentals to come.

7: DENNY'S DRUMS (from SHUT DOWN VOLUME 2 - 1964)

Dennis Wilson may have had one of the best backbeats in rock, but a Sandy Nelson he ain't! At least he had the good sense never to put us through another drum solo outing again.

8: SANTA'S BEARD (from BEACH BOYS CHRISTMAS ALBUM - 1964)

In 1964, The Beach Boys released no less than four albums and the year proved to be Brian's most productive year ever. So I suppose, he could be forgiven for writing a song like this!

The "CHRISTMAS ALBUM", depending on your point of view, was either fun in its naivete or again, just plain dumb! - especially the group's contributions on side one. I'm omitting the orchestrated songs on side two because I have no room to talk about them! "The Man With All The Toys" ran a close second to my choice featured here, but a song about a boy who accidentally rips the beard off Santa's chin and then is told he's really only helping Santa, takes the cake.

9: CARL'S BIG CHANCE (from ALL SUMMER LONG - 1964)

Brian came to full fruition on "ALL SUMMER LONG". The album rocks as good as anything else released in 1964 - The Beatles included. However, "Carl's Big Chance" is no rockin' surfer!

Unfortunately, after Dennis' fiasco drum venture, Carl must have thought he was ready to lick his chops, yet the five second guitar lead on "Surfin' U.S.A." says a lot more about his playing than two minute of this does. "Carl's BIG FLOP" is more appropriate!

10: BULL SESSION WITH THE BIG DADDY (from THE BEACH BOYS TODAY -1965)

The "TODAY" album was really The Beach Boys' "RUBBER SOUL". It also introduced The Beach Boys' as a fully fledged 1965 rock group - NOT just a surfing outfit. They were now a group who could pace The Beatles all the way. "Sherry She Needs Me" would have been a perfect closing track for the album, but here they tried to let us glimpse into the more personal aspects of the group's personalities. They were second only to The Beatles in popularity by this stage, so I suppose they thought they could get away with it - and remarkably they did! - but only because of the HIP title of the track.

SIDE TWO

1: YOU'RE SO GOOD TO ME (from SUMMER DAYS AND SUMMER NIGHTS - 1965)

"The Beach Boys are swinging with Summer Days and Summer Nights" in 1965 was not wrong. Brian took all he had learned production-wise from Phil Spector, added his own talents and came up with THE quintessential Beach Boys' album to date. In fact, this album, plus "PET SOUNDS", are two of the best Beach Boys' albums ever. BUT, can anybody honestly tell me that listening to five guys going ... la, la, la, la, la ... incessantly throughout "You're So Good To Me" is not embarrassing to all concerned!

2: FALLS BREAKS AND BACK TO WINTER (from SMILEY SMILE - 1967)

The "SMILE" - "SMILEY SMILE" mystery has been covered enough over the years, so I won't go into it here. Suffice to say that "SMILEY SMILE"'s overall sound is so unique in rock that no one's dared attempt to copy its style. It stands out in stark contrast to The Beatles' "SERGEANT PEPPERS' ..." in so much as the latter's production was over the top and "SMILEY SMILE" was so minimal as to be non-existent - intentionally. Barring the two singles - "Good Vibrations" and "Heroes And Villains", "SMILEY SMILE" is nearly a totally VOCAL album with very sparse use of instruments. It is a very soothing album to listen to - so much so that it was used in certain drug rehabilitation centres to aid people coming down from bad L.S.D. trips, etc.. Depending on your tastes, the album will either fascinate you or bore the pants off you!

"Fall Breaks And Back To Winter" is two minutes and twenty seconds of time that you wished you had spent on acid, just to get away from it.

3: GETTIN' HUNGRY (from SMILEY SMILE - 1967)

"Gettin' Hungry" was really a solo outing for Brian and Mike and therefore appeared under their names as a single on Capitol in 1967. Its stop-start construction made it an interesting oddity as an album track, but not as a single possibility. The experiment might have worked had they infused it with a rock beat and placed it on the "WILD HONEY" album. The disco/reggae version later recorded for the second CELEBRATION album is a far better example of how a good interpretation makes all the difference.

4: HERE COMES THE NIGHT (from WILD HONEY - 1968)

The "back to basics" approach of "WILD HONEY" made the album seem like a breath of fresh air in 1968.

"Here Comes The Night" is another example of a good song that could have had a better interpretation. It just sounds too pedestrian or sluggish for my liking. However, The Beach Boys knew it was a good song, otherwise they wouldn't have released it as a single eleven years later off the "L.A. (LIGHT ALBUM)"

Unfortunately, the disco treatment afforded the song on its second outing was an even bigger blow to their credibility. They should have left it the way it was as the song had a charm of its own - warts and all!

5: TRANSCENDENTAL MEDITATION (from FRIENDS - 1968)

Musically, "FRIENDS" was a logical progression from "SMILEY SMILE" with its warm, soothing, but friendly approach. It was also the group's most honest album released, as far as lyrics were concerned. It said a lot about where the group was at mentally at the time.

Popularity-wise, The Beach Boys were at an all-time low as their Maharishi tour showed. Therefore, to sing about TM was a fairly bold move when you're trying to gain credibility with fickle rock fans! Singing "Transcendental Meditation" completely off key makes it a song you either love or hate or love to hate!

6: DIAMOND HEAD (from FRIENDS - 1968)

"Diamond Head" is also most unusual as it is probably the most NON Beach Boys' track of all time. It just doesn't seem to fit no matter which Beach Boys album you try and place it on. The song itself is actually quite pleasant to listen to, but at three minutes and thirty nine seconds, it can get a bit boring.

I believe "Diamond Head" to be a relic from the "SMILE" era of recordings because in 1967 Brian cut several tracks not intended for "SMILE" or "SMILEY SMILE". One was "Been Way Too Long" and another was "Hawaiian Song". "Diamond Head" is probably "Hawaiian Song"! "Been Way Too Long" would have been a much better choice for the "FRIENDS" album instead of "Diamond Head" and "I Went To Sleep" would have been a better closing track than "TM".

7: BLUEBIRDS OVER THE MOUNTAIN (from 20/20 - 1969)

(including the German version with extra percussion overdubs etc)

This is another good example of The Beach Boys taking risks. Recorded mainly with the idea of winning back the American market with its hip Ed Carter guitar break.

To me, the single was unusual enough to work, but unfortunately it fell on deaf ears. The German release with the strange percussion track mixed up is by far a more jarring version to listen to and should have stayed in the can.

NEXT ISSUE will look at VOLUME TWO.

I'm sure you have your own ideas on what's good and bad in Beach Boys' songs. If you disagree with anything I've said, please write and we'll publish the more interesting ones.

Also, I would like to receive YOUR list of Beach Boys' WORST OF's, not just the CAPITOL tracks, but a list from their entire catalogue. If you do, please STATE YOUR REASONS why you consider the tracks as "bad" or "worst of's". If we get enough response, we will compile a full readers list in a future BBA.

Hope to hear from you soon - HAVE FUN!!

THIS ISSUE concludes the list of Beach Boys' tracks with background noises and chatter (1970-1986).

The last two issues have covered all tracks up to the end of their "Capitol Years". It is interesting to note that their albums from "SUNFLOWER" (1970) onwards have very little extraneous noises. This is probably a result of the technical excellence of the releases as compared to their sixties counterparts. Also, I could not detect any noises etc., after the "M.I.U." album in 1978.

Anyway, here we go for one last time.

SUNFLOWER (ALL TRACKS, TRUE 4 CHANNEL AMBIENT STEREO)

"At My Window" - The word "poof" is heard after the words, "I ran out of breath and I fell to the ground".

SURF'S UP (4 CHANNEL TRUE AMBIENT STEREO)

"Take A Load Off Your Feet" - The word "oh" plus chatter is heard at the end of fade-out.

"Feel Flows" - Carl says, "yeah, yeah" in the middle of the flute solo. Then mumbling is heard in the piano break immediately thereafter.

CARL & THE PASSIONS - SO TOUGH (4 CHANNEL TRUE AMBIENT STEREO)

"You Need A Mess Of Help" - Mumbling is heard throughout chorus of "She don't know" etc..

15 BIG ONES (ALL TRACKS STEREO)

"Had To Phone Ya" - During final fade-out, the words "Hey Brian" are spoken by a female voice as if heard through a telephone.

"Palisades Park" - In organ break, Mike says "Oh my God, it's lookin' so good I can't stand it."

"Susie Cincinatti" - Shouting is hearing in drum solo near fade out.

"A Casual Look" - Al is heard saying, "Oh, come on" after the words "A soldier boy, when he proposed".

THE BEACH BOYS LOVE YOU (ALL TRACKS STEREO)

"Let Us Go On This Way" - Carl says, "Yeah" in intro.

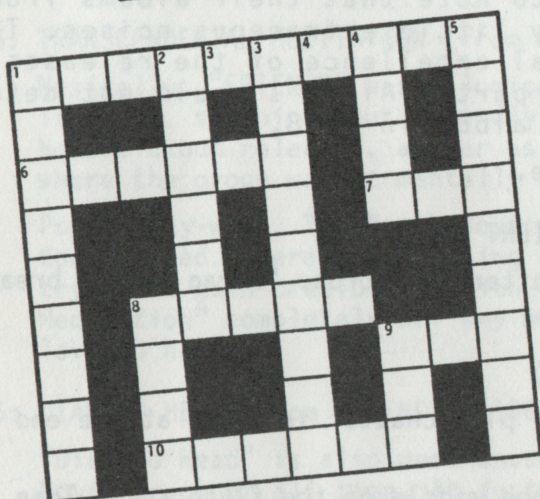
"Roller Skating Child" - two thirds through the track, before the words "We run into the kitchen and we grab a bite", the words "That's right" are spoken.

"Johnny Carson" - Bad splicing at very start of track affects lead in vocal.

"Ding Dang" - Talking is heard in piano intro.

M.I.U. (ALL TRACKS STEREO)

"Winds Of Change" - "Won't last forever" is repeated and mixed down in fade out.



ACROSS:

- 1: In 1965, they had a party to this dance.
- 6: Woody Woodpecker's symphony fell in this season.
- 7: Get a breath of the country ...?
- 8: She was born in '32?
- 9: Who's the ... we admire. ("Johnny Carson")
- 10: "..... Of America".

DOWN:

- 1: The Wilson's home town.
- 2: How big was the Girl I Once Knew?
- 3: Record producer renowned for surf/hot-rod material and co-writer of early Beach Boys' hits?
- 4: This girl was followed by a Surf Jam in 1962.
- 5: "Unbending, never-ending tablets of time record all the". (From a track off "SURF'S UP")
- 8: Brian Wilson used to play this instrument on stage.
- 9: "We ... When She Was Younger" (From early '66 45).

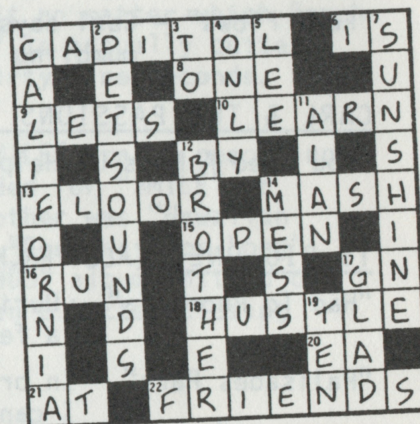
ANSWERS FOR TRIVIA QUIZ #2:

- (1) "SUMMER DAYS & SUMMER NIGHTS" - "The Girl From New York City".
- (2) "BEACH BOYS PARTY" - "Hully Gully"
- (3) "I'm Bugged At My Old Man"
- (4) "Meant For You" - 39 seconds.
- (5) "Transcendental Meditation" was played and sung off key!

DUE TO SPACE RESTRICTIONS, THERE WILL NOT BE A TRIVIA QUIZ THIS ISH!

The prize for BBs WORD #3 will be a copy of Issue 39 of THE HISTORY OF ROCK - "SURFIN' USA" which is devoted to the BBs and related.

ANNETTE ALWAN of Guildford, Australia has done it again. She successfully completed the BBs WORD #2. NO-ONE got all the TRIVIA questions correct! Better luck next time guys and gals!



SOUTH OF THE BORDER

DOWN ARGENTINA WAY BY DANIEL GRIGERA

Having gotten used to the excellent quality of CM, some time ago, the high standard of BBA didn't surprise me. Thanks for the joy and excitement of bringing us up-to-date again on our "Friends", especially news on new releases, which shows that the best group is still ALIVE!

You asked for information on Argentine releases, so here it is, although it is a short story!

Through the sixties, their popularity in Argentina was considerable, having in mind that ours is a very limited record market. E.M.I.-ODEON, the company that handled Capitol releases, also had The Beatles and The Rolling Stones in its catalogue, but it seems that didn't harm Beach Boys sales.

It all began with "SURFIN' U.S.A.", but "BEACH BOYS EN ESCENA" (concert) became a bigger hit and the peak was attained by "PET SOUNDS". Follow-up albums, "WILD HONEY" and "SUNFLOWER", sold well too, but then there was an incredible gap of ten years or so - 1969-1979!

Ten years without any new material (with the exception of two singles - "Don't Go Near The Water" b/w "Student Demonstration Time" and "Rock & Roll Music" b/w "TM Song" and the re-issue of "TODAY" and "CELEBRATION AT BIG SUR" (which featured a live version of "Wouldn't It Be Nice") - if you call that "new" material.

As a result, an entire generation missed the group. Add to this absolute lack of television coverage and you'll get a clear picture of the situation. The few faithful fans depended on imports and did their best to obtain as much info as possible from foreign magazines.

When "L.A.(LIGHT ALBUM)" miraculously appeared on the scene, it received very little promotion and sales were (obviously) low. The album quickly became a "collector's item"! Six years later, a new one, "THE BEACH BOYS", received from less notice from the company and fans alike. It was a rarity from the moment it was released! I was fortunate to obtain a copy through a distributor in January, two weeks after its official release. Now, it's almost unobtainable. No promotion, no airplay, a hundred copies pressed (or even less! ... I don't know) and it's all over!

What's this? Is CBS making a cult of losing money and opportunities. After reading Kingsley Abbott's article (REFER BBA #2 PAGE 16), I think it's not a local phenomenon. Perhaps the Beach Boys should know more about how their business is managed abroad before they renew their contract next time.

Concerning the new album (CBS 20675), it has a single cover, blank inner sleeve and no insert. Fortunately, the songwriters are listed on the record label! Anyway, the songs are great and that's what matters to me. My favourites are: "I'm So Lonely", "Crack At Your Love", "It's Getting Late" and "She Believes In Love Again", in no particular order

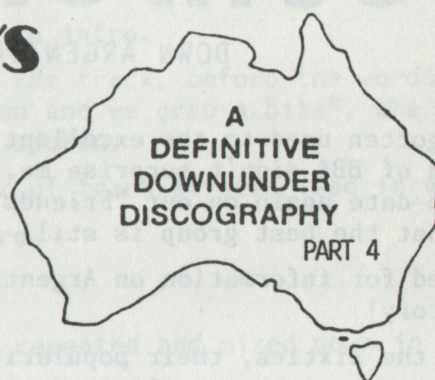
CONTINUED ON PAGE 26

THE BEACH BOYS

AUSTRALIAN HISTORY
from Surfside '64 to date

BY
STEPHEN J. MC PARLAND

BITS 'N PIECES



PART 4 of THE BEACH BOYS' AUSTRALIAN HISTORY chronicles all the odds and ends, including solo recordings and related recordings released in Australia. This part concludes the group's DISCOGRAPHY for the time being.

Period covered is 1963 to (end) date.

SOLO RELEASES:

BRUCE JOHNSTON

SURFIN' 'ROUND THE WORLD	BP 233076	1	(CBS)	1963
GOING PUBLIC	SBP 234967	2	(CBS)	1977
Downunder / Surfin' 'Round The World	BA 221050		(CBS)	1963
Pipeline / Disney Girls	BA 222317	3	(CBS)	1977

DENNIS WILSON

PACIFIC OCEAN BLUE	DL 3003	4	{CBS/CARIBOU}	1977
River Song / Farewell My Friend	DS 002		(CBS/CARIBOU)	1977

CARL WILSON

CARL WILSON	ELPS 4229	5	(CBS)	1983
What You Do To Me / Time	DS 010		(CBS/CARIBOU)	6/83

RELATED RELEASES:

SPRING

SPRING	SUAL 934593	6	(FESTIVAL)	1972
Sweet Mountain / Good Time	UAK 4736		(FESTIVAL)	1972

CELEBRATION

ALMOST SUMMER	MCA 3037		(ASTOR)	1978
CELEBRATION	MLS 376		(7 RECORDS)	9/80
Almost Summer / Lookin' Good	MCA 1604		(ASTOR)	1978
Star Baby / I Don't Wanna Know	MS 435		(7 RECORDS)	1980

DISCOGRAPHICAL NOTES

- 1: Issued with identical front cover to US release. Australian back cover does not feature photos.
- 2: Issued with insert.
- 3: NO 12" single version issued. 7" only.
- 4: Issued with FOLD-OUT (GATE-FOLD) cover.
- 5: Scheduled release, BUT CANCELLED. Number issued, but NO COPIES pressed. Single appears on the Caribou label.
- 6: NO FOLD-OUT cover. Insert of US release used as rear cover. Australian cover is much bluer than US version.

MISCELLANEOUS:

FILMS - Australian Productions Only:

- * One hour unreleased Television/Film Special shot during the group's 1970 tour of Australia. Live footage and slapstick humour featured.
- * One and a half hour videotaped concert performance from the Myer Music Bowl (Melbourne) - March 1978. Titled "GOOD VIBRATIONS", the special was shown only once on the SEVEN NETWORK.

THE BEACH BOYS' AUSTRALIAN HISTORY WILL BE UPDATED AS NEW RELEASES ARE ISSUED. ADDITIONS AND/OR CORRECTIONS ARE DEFINITELY WELCOME.

CONTINUED FROM PAGE 24

BEACH BOYS ARGENTINE DISCOGRAPHY - albums only

SURFIN' U.S.A.		CAPITOL		1963
BEACH BOYS EN ESCENA	(IN CONCERT)	CAPITOL		1964
TODAY		CAPITOL		1965
LO MEJOR DE THE BEACH BOYS	(BEST OF VOL.2)	CAPITOL		1966
SONIDOS FAVORITES	(PET SOUNDS)	CAPITOL		1967
MIEL SILVESTRE	(WILD HONEY)	CAPITOL		1968
THE BEACH BOYS	(SUNFLOWER)	ODEON "POPS"	1	1969
TODAY	(re-issue)	CAPITOL	2	1975
L.A. (LIGHT ALBUM)		CBS	3	1979
THE BEACH BOYS		CBS		1986

DISCOGRAPHICAL NOTES:

- 1: Contains "Cottonfields" although there is no mention on cover.
- 2: Different cover to original - picture of live performance. NO missing tracks.
- 3: Fold-out cover

DANIEL GRIGERA
Argentina (March, 1986)

ISSUES #2 AND #3 OF BEACH BOYS AUSTRALIA ARE STILL AVAILABLE AT \$3 EACH AIRMAIL. SORRY, BUT ISSUE #1 IS NOW SOLD OUT.

ISSUE #5 WILL FEATURE AN ARTICLE ON EX-BEACH BOY, RICKY FATAAR, WHO NOW RESIDES IN SYDNEY, AUSTRALIA. HE IS CURRENTLY WORKING AS A RECORD PRODUCER

